The latter's name has made it suspected that he, too, was of Jewish extraction. So, according to the latest researches, was John Zoffany, one of the original members of the Royal Academy in London and a master of the conversation-piece; he was, it appears, born at Frankfort of Bohemian Jewish parentage, and certainly lodged in the house of a Jew when he first came to London.

This brings us to England, which exemplifies most strikingly the role of the Jew in painting—always in essence a child of his environment and of his age. It is worth while, for that reason, to deal with this country in a little greater detail.

The English miniaturists of the Stuart period, Samuel and Abraham Cooper, are said to have been Jews, though on questionable evidence. It is significant nevertheless that in England, where social emancipation started so soon, Jews began to play a definite part in artistic life earlier than in any other modern state. The features which characterised (it would not perhaps be fair to say distinguished) English painting were on the whole faithfully imitated, the English Jew showing himself as conservative as his Gentile neighbours. Casanova tells us how on one occasion, desiring a portrait of one of his mistresses, he requested a friend to send him the best miniaturist in London: "and he sent me a Jew." Solomon Polack (whose son married Queen Pomare of Tahiti) was a constant exhibitor at the Royal Academy between 1790 and 1831: and Frederick Benjamin Barlin —son of the Minister of the Chatham

Synagogue—in 1802 and 1807. Abraham Ezekiel, of Exeter, miniature-painter and engraver, was sufficiently distinguished to merit a place in the *Dictionary of National Biography*. If Solomon Alexander Hart, Professor and Librarian of the Royal Academy, was a noteworthy exponent of what may be termed the pontifical school in British